UNARCHIVE

Found Footage Fest—3°

The creative reuse of images

Rome
May 27—June 1
2025

CINEMA CHE BRUCIA

EVENTS CATALOGUE

Alcazar
Live
Cinema
Intrastevere
Scena, Spazio
della Regione Lazio
Zalib
Circolo Arci
Casa Borelli
moroni1art
Botanical
Garden
Real Academia
de España en Roma
Auditorium
Parco della Musica
Ennio Morricone

Artistic direction
Marco Bertozzi
Alina Marazzi

Concept and managing direction
Luca Ricciardi

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Eyal Sivan

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Veronica Flora

Programming, film research, editorial direction
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UNARCHIVE Found Footage Fest—3° Rome May 27—June 1 2025

Conceived and produced by
Archivio Audiovisivo del Movimento Operaio e Democratico ETS

In partnership with
Archivio Luce
CSC – Cineteca Nazionale
Comune di Roma - Assessorato all'Agricoltura, Ambiente e Ciclo dei rifiuti

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The Times of the Archives

Vincenzo Vita

AAMOD President - Archivio Audiovisivo del Movimento Operaio e Democratico

UnArchive Found Footage Fest is taking on a significant role in the cultural landscape. Italian and otherwise. Indeed. It represents in some ways an anti-festival. In the sense that the purpose of the days, which are rich and plural, is not to give rise to a showcase or some red carpet, but to contribute to the rewriting of the role of archiving in the now digital and soon quantum age.

Without underestimating the weight of holding and respectful recovery of audiovisual materials, the challenge shifts to the creation of content and cognitive heritages capable of shaping the fast seasons of artificial intelligence. The latter is a lucky brand, in truth an evocation of empty signifiers if there is no assumption of human production. Archive, then, means shaping technical development with qualitative intelligence and not mere trawling of data accumulated in ways often bordering on illegality. Data, in fact, belong to people and those who define their alphabets, not to aggregators who become the wholesalers of AI. Extractive Capital. This does not detract from the fact that the generations of the various AIs proceed at such a speed that Science cannot plan their evolution. AI is the favorite child of an anarcho-liberal season with its detritus and dangerous spectres. But we cannot surrender to the hopeless dialectical polarity between globalization and attempts to impose sovereignist forms of protectionism. Two cultural right-wingers challenge each other, corroding the nervous texture of democracy. Archiving becomes, then, the introibo of an alternative point of view. Past and future are welded together, painting the present in ways far more precise and articulate than elemental realism. Reuse is an aesthetic and not a mere narrative accident. That is to say: if we want to remain human in the season in which the post-human is on the horizon, let us raise the flag of archives: not a legacy of a past to be overcome, but an essential fragment for dreaming of an equitable and sympathetic modernity. Here UnArchive crosses festival boundaries and enters an area where the old analog compasses are not to be found: that's the beauty of live, as a prestigious and somewhat forgotten journalist said: Gianni Minà.

Handling film content, images, is a form of cultural struggle, both against oblivion and homogenization to the dictatorship of fleeting contemporaneity and against the theft of intellectual labor. We need to think about open cognitive paradigms, in which the dutiful defense of copyright is unified with the search for different and perhaps unexplored ways to guarantee its substance. Open source as a feature of language goes hand in hand with the desire to protect the diversity and independence of cultural production.

UnArchive, in conclusion, in addition to a festival is an entity that seeks to critically interact with the media and post-media landscape. A bet that cannot be missed. That is why we are still here. Thanks to the magnificent collective of AAMOD and those who worked on the preparation of the event.

House of Mirrors

Luca Ricciardi
Concept and managing direction

UnArchive Found Footage Fest, despite its young age, is now recognized as a stable and unavoidable appointment of the Archivio Audiovisivo del Movimento Operaio e Democratico which conceived and produces it. Certainly because of the surprising success of the previous editions, animated by a young, attentive and participatory audience, but also because of the international community that has been forming around the festival. Artists, scholars, programmers, archivists, filmmakers... more and more people have found in this event a point of reference. For a week, the heart of Trastevere in Rome is transformed into what we sometimes call a found footage merry-go-round, among new film visions, art installations, live audiovisual performances, panels, masterclasses and many informal moments of meeting and sharing.

The Festival continues to grow and one of the most evident signs is the expansion of collaborations, which in this third edition add to the already numerous ones of the past. To the well-established venues such as the Cinema Intrastevere, Live Alcazar, the Real Academia de España en Roma and the Casa delle Donne, we add the Botanical Garden of Rome, the Zalib bookstore, Spazio Scena, some galleries – formal and informal – of the neighborhood, and, exceptionally, a location across the Tiber: the Auditorium Parco della Musica, which will host a very special event. The number of partners is also growing – among them, foreign embassies and cultural institutes, local institutions and private entities – listed elsewhere in detail. However, it is worth noting, alongside the historic collaboration with the Archivio Luce, the important support of the CSC – Cineteca Nazionale, which from this year sanctions a significant convergence between the three main film libraries in the capital. A synergy that confirms how strategic it is for institutions committed to the preservation of audiovisual heritage to support a festival that promotes its knowledge and enhancement through creative reuse.

For the AAMOD community – and archives and film libraries more generally – however, it is not just about creating a container capable of showing the world's most important reuse productions, discussing them, meeting the authors, and growing a community of enthusiasts. Of course, the Festival is first of all this, a "found footage carousel," precisely. Some may experience it as a Ferris wheel, others as a roller coaster, for still others it will be like a ride on the tagadah... For us in the Archives – and the archives – it is instead above all a House of Mirrors, where, as we enter, we discover ourselves reflected in so many unexpected ways: elongated, squashed, magnified, fragmented, kaleidoscopic... sometimes truly unrecognizable.

A place in which to lose oneself and then try to recognize oneself. And in this getting lost and finding oneself, try to understand what it means to be an Archive of the Present and what its function in contemporary society and culture might be.

Flaming cinema

Marco Bertozzi and Alina Marazzi
Artistic direction

In search of unprotected explorations we set off with the third edition of UnArchive. Once again this year a subversive cine-path, from the understanding of the archive as a restless place of preservation, therefore a cavern that enhances the living dimension of its treasures, in the co-habitation of rebellious materials. We move (from) the archive as a powerful design space, for unconventional re-assemblages, where the experience of different knowledge cohabits the possible in act. If we want, archive as a privileged place for those practices of recherche-création that are so widespread in other countries and that, also in Italy, are entering the roster of the possible – in universities, academies, festivals – to build constellations of meaning and original research capable of holding together theoretical awareness and risk of the artistic gesture. A scenario rich in potential that the Festival traverses and stimulates, with acts that privilege the living and relational dimension of images, in the construction of alternative memories and histories.

Enriched with new arborescences-from the Botanical Garden to the Spazio Scena, all the way to the Auditorium, in one of this edition's highlight evenings-Unarchive is in full germination, fertilized by moist gazes, pregnant with emotions. Nourishing blooms, living matter for films, panels, meetings, performances, cine-concerts, in a genetic exchange of components alien to stabilized cinema. Cinema mutates, Unarchive records, then displaces, unbrands and induces new transformation. The degeneration of matter seen as opportunity asks us to embrace dissolution, uncertainty, the very idea of passage in composing other images. An enhancement of entropy that has to do directly with the idea of indiscriminate life, with artists/directors escaping from established narratives to offer us rebellious connections of filmic matter, mixing and lapping born of photo-detritus, surveillance images, ancient ruins or reduced formats inadmissible to great cinema. The unserviceable becomes living matter, the collectors of filmic junk geniuses diviners in search of new iconologies. Physical scraps that evoke cultural marginalization, exposed bodies, yes, even those of increasingly resilient female authors able to escape the form of classical writing to invest their magical cine-dances with new meanings, playful and political. We are dreamy. We are open to gestures of anger and gestures of love that liberate new imaginaries, territories of unstable, crazy, visionary thinking. UnArchive is the fertile garden for these red poppies.

Thus come to UnArchive the ardent and surprising visions of authors from different latitudes who offer us glimpses of distant landscapes and bodies that offer themselves to our eyes as battlefields. The battle is one that found footage images fight to unearth forgotten identities and to rewrite histories, even of the recent past, starting precisely from the interrogation of filmic representations. Romanian director Andrei Ujică, an exceptional witness to the collapse of the Iron Curtain with his epochal *Out Of the Present*, brings his latest film *Twst* and is the protagonist of a masterclass organized in collaboration with CSC Centro Sperimentale di Cinematografia.

Some guests already known to UnArchive audiences return, including Bill Morrison, a 2025 Oscar nominee in the Short Documentary category with his Incident (already awarded in the first edition of the festival). This year Morrison brings his floating images to accompany a string ensemble for *darker* Cineconcert, by composer David Lang. Also in the live performance section we host visual artist Federica Foglia who presents her expanded version of Orphan Film Grafts in dialogue with the sound trio Faravelli-Malatesta-Ratti.

In competition we find again Palestinian Kamal Aljafari, already the protagonist of an exciting meeting with the audience last year, as well as Polish Tomasz Wolski and Romanian Radu Jude, with new works of their own. Alongside these established filmmakers, as well as Belgian Johan Grimonprez and Polish Maciej Drygas, we discover younger filmmakers, such as Canadian Lawrence Côté-Collins, Armenian Tamara Stepanyan, Czech Klára Tasovská, Paraguayan Juanjo Pereira and Filipino visual artist Khavn. The competition also includes international short films while Panorami Italiani hosts Italian works by authors who, among others, have long "frequented" the archive in their filmmaking practice, such as Parenti-D'Anolfi and Sara Fgaier. The Frontiere films take us from China to Portugal via Iran, Palestine, Algeria, Bosnia... The international dimension of the review is also manifested in the connections that Unarchive has activated with counterpart festivals in other countries, of which we present some selections.

International Competition

Audiovisual works of every genre, duration, format produced since 2022 that experiments on the horizons of the creative reuse.

Feature-lenght

CINEMA INTRASTEVERE - May 31, 10:30 am. - June 1, 9:00 pm.

A Fidai Film

Kamal Aljafari / Palestine, Germany, Qatar, Brasil, France / 78' / 2024

In the summer of 1982, the Israeli army invaded Beirut. During this time, it raided the Palestinian Research Center and looted its entire archive. The archive contained historical documents of Palestine, including a collection of still and moving images. Taking this as a premise, *A Fidai Film* aims to create a counter-narrative to this loss, presenting a form of cinematic sabotage that seeks to reclaim and restore the looted memories of Palestinian history. It's a poignant exploration of identity, memory, and resistance, told through a unique blend of documentary and experimental filmmaking techniques.

CINEMA INTRASTEVERE - May 28, 6:30 pm. - May 29, 9:00 pm.

A Year in the Life of a Country *(Rok z życia kraju)*

Tomasz Wolski / Poland / 84' / 2024

'Dark night of martial law' is the term used to refer to the time following 13 December 1981 in communist Poland. However, the period of state-imposed terror targeting the Solidarity movement had other faces, too. On the basis of exclusively archival footage, including less known materials, the film explores the backstage of the past events. To the rhythm of snare drums, it shows the everyday life of the country's residents, the operations of its propaganda and army. By giving a stage to diverse voices of the street and contrasting parades, riots and carnival celebrations, it undermines the mythicised image of Polish society as a victim of the system. The film is presented in the national and international competitions.

CINEMA INTRASTEVERE - May 31, 7:30 pm. - June 1, 11:00 am.

Billy

Lawrence Côté-Collins / Québec-Canada / 107' / 2024

Filmmaker Lawrence Côté-Collins finds her attacker in prison. She wants to understand, forgive, and support a suffering man. Billy is schizophrenic and his worst attack left two people dead. Their epistolary prison friendship sheds light on the truth about this mental illness which was neither diagnosed nor treated. Their epistolary prison friendship sheds light on the truth about this mental illness which was neither diagnosed nor treated.

CINEMA INTRASTEVERE - May 29, 5:30 pm. - May 30, 9:00 pm.

Eight postcards from Utopia *(Opt ilustrate din lumea ideală)*

Radu Jude / Romania / 72' / 2024

Eight Postcards from Utopia is a found-footage documentary assembled exclusively out of post-socialist Romanian advertisements. Drawing from the debris of Romania, the film speaks about love and death, the human body and its frailty, the natural and the supernatural and of course, socialism and capitalism.
Bouncing between found poetry and an outdated encyclopedia, between trash art and *Summa theologiae*, *Eight Postacrds* sees Radu Jude teaming up with philosopher Christian Ferencz-Flatz to make another hilarious and unforgiving take down of meta capitalist mythology.

CINEMA INTRASTEVERE - May 27, 4:30 pm. - May 28, 9:00 pm.

I'm Not Everything I Want to Be *(Ještě nejsem, kým chci být)*

Klára Tasovská / Repubblica Ceca / 80' / 2024

From the darkness come flashes of bright light followed by fragments of black-and-white images that appear in quick succession. An invita tion to a prestigious photography exhibition means that seventy-year-old Libuše Jarcovjáková has to turn on her photo scanner. She has been waiting for such an invitation for the last 50 years. All that time she's been trying to be a recognized photographer, but no one really cared. Now she has to choose pho tographs that represent her and her work. But what should she show the world? Who is she, really?

CINEMA INTRASTEVERE - May 29, 7:30 pm. - May 30, 7:00 pm.

My Armenian Phantoms *(Mes fantômes arméniens)*

Tamara Stepanyan / Armenia, Russia / 75' / 2025

In *My Armenian Phantoms*, filmmaker Tamara Stepanyan embarks on an evocative journey through the forgotten world of Armenian cinema. Sparked by a dialogue with her father, renowned Armenian actor Vigen Stepanyan, this captivating documentary brings to life the vibrant and often overlooked history interwoven with personal loss. Drawing on a rich tapestry of archival footage and her own memories, *My Armenian Phantoms* reveals a profound cultural and artistic legacy to new audiences. The film explores the creative spirit behind films that spoke to universal themes of identity, love, struggle, and artistic expression – a cinematic tradition that produced some of the most visually striking and thematically powerful films of its era. It captures not just Soviet Armenian cinema, but the enduring soul of Armenian storytelling – its beauty, its struggles, and its unyielding spirit.

CINEMA INTRASTEVERE - May 30, 7:30 pm. - May 31, 7:00 pm.

Nitrate: To the Ghosts of the 75 Lost Philippine Silent Films (1912-1933)

Khavn / Philipines, Thailandia, Emirates / 62' / 2023

Lost cinema. Lost culture. Lost country. Lost people. How to recreate the past with nothing? Cinema of the impossible. The silent past as a horror film. The smell of nitrate in the morning. How many ghosts can the cinema contain? 75 films. 22 years. What is the numerological significance? Too late. Never too late. Meanwhile, some films from the Philippine digital revolution have mysteriously disappeared.

CINEMA INTRASTEVERE - May 31, 3:30 pm. - June 1, 5:30 pm.

Soundtrack to a Coup d'Etat

Johan Grimonprez / Belgium, Netherlands / 150' / 2024

Jazz and decolonization are entwined in this historical roller-coaster that rewrites the Cold War episode that led musicians Abbey Lincoln and Max Roach to crash the UN Security Council in protest against the murder of Congolese leader Patrice Lumumba. It is 1961, six months after the admission of sixteen newly independent African countries to the UN, a political earthquake that shifts the majority vote from the colonial powers to the Global South. As Soviet leader Nikita Khrushchev bangs his shoe in indignation at the UN's complicity in the overthrow of Lumumba, the glineUS State Department swings into action by sending jazz ambassador Louis Armstrong to Congo to deflect attention from the CIA-backed coup. Featuring excerpts from *My Country, Africa* by Andrée Blouin (narrated by Marie Daulne aka Zap Mama), *Congo Inc.* by In Koli Jean Bofane, *To Katanga and Back* by Conor Cruise O'Brien (narrated by Patrick Cruise O'Brien), and audio memoirs by Nikita Khrushchev.

CINEMA INTRASTEVERE - May 28, 9:00 pm. - May 29, 7:00 pm.

Trains *(Pociągi)*

Maciej Drygas / Poland / 81' / 2024

Trains is a found-footage documentary composed entirely of archive footage and sound design that creates a collective portrait of people in 20th century Europe, capturing their hopes, desires, dramas and tragedies. A train compartment is a place where people are taken out of their everyday context for a while. Sometimes the journey is accompanied by the hope that something will change in our lives upon reaching the destination, or conversely, by a stark absence of hope. And yet the history of the 20th century unfolds in railway carriages in a repetitive refrain. Every few years, hauntingly similar scenes play out in railway stations around the world: carriages full of men leaving for war, only to return wounded or as casualties. This cycle is followed by an exodus of civilians, evacuees mingling with prisoners of war returning from camps, and soldiers of victorious armies leading the defeated, until ordinary passengers reappear at stations.

CINEMA INTRASTEVERE - May 30, 5:30 pm. - May 31, 9:00 pm.

Under The Flags, the Sun *(Bajo las banderas, el sol)*

Juanjo Pereira / Paraguay, Argentina, Usa, France, Germany / 90' / 2025

In 1989, the fall of Alfredo Stroessner's 35-year dictatorship in Paraguay marked the end of one of the world's longest authoritarian regimes, but also the abandonment of the audiovisual archives that had cemented its power. This footage, crafted to shape a national identity and celebrate the regime, was left to fade from memory. Decades later, a trove of unseen and long forgotten footage – newsreels, public television broadcasts, propaganda films, and declassified documents – has been recovered from Paraguay and abroad, revealing the hidden mechanisms of power behind Stroessner's rule.

Short

CINEMA INTRASTEVERE - May 27, 4:30 pm. - May 28, 9:00 pm.

Grandmamauntistercat

Zuza Banasinska / Netherlands, Poland / 23' / 2024

Created from archival materials of the Educational Film Studio in Łódź, the film tells the story of a matriarchal family through the eyes of a little girl grappling with the reproduction of ideological and representational systems. Originally created as an educational and propaganda tool in communist Poland, the film is repurposed as a site of self-fictional memory, its scientific register shifted to a treatment of the images themselves as exemplars. The classic Slavic witch figure, Baba Yaga, is reimagined as a prehistoric goddess from the age of matriarchy. This transformation provokes layered reflections on kinship and identity as the child navigates binary gender roles. The women of the family find a home in the archive, engaging in a process of self and world-making that transforms often sexist and anthropocentric images into tools of freedom and resistance.

CINEMA INTRASTEVERE - May 31, 7:30 pm. - June 1, 11:00 am.

In Flanders Field (ਫਲੈਂਡਰਸ ਦੀ ਜ਼ਮੀਂ ਵਿੱਚ)

Sachin / India, Belgium / 16' / 2024

While visiting Ypres, Sachin learns that 1.4 million Indians were conscripted by the British to fight on the Flanders Fields during the First World War. Using audio recordings, letters, songs and archives, he brings his anonymous ancestors back to life, like ghosts inlaid in an immovable winter landscape.

CINEMA INTRASTEVERE - May 30, 7:30 pm. - May 31, 7:00 pm.

It's Not Me *(C'est pas moi)*

Leos Carax / France / 41' / 2024

For an exhibition, that in the end never took place, the Pompidou Museum asked the filmmaker to reply, in pictures, to the question: Where are you at, Leos Carax? He attempts an answer – full of questions. About himself and "his" world: I don't know, but if I did, I'd reply that...

CINEMA INTRASTEVERE - May 28, 6:30 pm. - May 29, 9:00 pm.

Like a Sick Yellow *(Si e verdhë e sëmurë)*

Norika Sefa / Kossovo / 23' / 2024

An immersion into a Nora's memory, where realities merge, the bad and beautiful intertwined until it's all mingled and something else is formed. A tragedy foretold.

CINEMA INTRASTEVERE - May 31, 3:30 pm. - June 1, 5:30 pm.

Man Number 4

Miranda Pennell / Uk / 10' / 2024

Gaza, December 2023. A confrontation with a disturbing photograph on social media triggers questions about what it means to be an onlooker.

CINEMA INTRASTEVERE - May 28, 9:00 pm. - May 29, 7:00 pm.

Razeh-del (لد زار)

Maryam Tafakory / Iran, Uk, Italy / 27' / 2024

In 1998, two schoolgirls sent a letter to Iran's first-ever women's newspaper. While they waited to be published, they considered making an impossible film.
Using citations and image intervention, *Razeh-del* journeys through parallel histories of war on images of women.

CINEMA INTRASTEVERE - May 29, 7:30 pm. - May 30, 7:00 pm.

Remanence

Sabine Groenewegen / Netherlands / 20' / 2024

In a 1981 Dutch oral history project, two researchers recorded testimonies of several members of a 1930's women's anti-war movement. There remain few records of this history, whose actors were forced to destroy or burn any and all evidence likely to incriminate them. By the time of the oral history project, all remaining women were in their late 80's. Grappling with a faltering memory, one member regrets not being able to get hold of a film shot during their last collective action, carried out in Rotterdam in 1939, before the bombing of the city. Following the execution of the person who made the film the material was left to be forgotten in a private collection. These two archives, recently recovered by Groenewegen and never before seen or heard, make up the material of *Remanence*. At each level, her film emphasizes the way in which events persist across time, highlighting the traces and echoes of gender politics left in the memories of the protagonists and in each of the viewers. These women's experiences, both intimate and political, highlight a history of internationalist struggles against rising fascism and its recapitulation of patriarchal norms, drawing a connection with feminist struggles across the world.

CINEMA INTRASTEVERE - May 31, 10:30 pm. - June 1, 9:00 pm.

Remixing Industrial Pasts

Chiara Ligi, Mauro Macella / Italy, Luxembourg / 22' / 2022

Remixing Industrial Pasts is a film-collage that explores the evolution of a landscape, that of Minett, the heart of Luxembourg's steel industry, and investigates the relationship between territory, memory and transformation, raising questions about identity and its representations.
Beginning in the mid-nineteenth century, the discovery of iron ore deposits transforms southern Luxembourg from agricultural land to the epicenter of European industrialization. Landscapes change, cities expand, thousands of people migrate from other countries, but the boom also brings invisible hierarchies and cultural tensions. And when crisis hits industry in the 1970s and 1980s, that seemingly solid universe implodes, leaving behind industrial ruins, social conflicts and scars on the land. The film builds a mosaic in which industry, people, and landscape are woven into a visual and aural palimpsest, digging into the margins of history to bring out neglected themes and questioning the dominant representation of regional identity.

CINEMA INTRASTEVERE - May 29, 5:30 pm. - May 30, 9:00 pm.

Siluman – Stealth, Invisible, Ghostly, Phantom-Like

Paula Albuquerque / Olanda / 24' / 2024

During her research at EYE Filmmuseum archive, Paula Albuquerque has encountered travelogues, home movies, and institutional films made by Dutch settlers in Indonesia, which bypass the colonial conflict to present a benevolent relation to the local people. Siluman challenges the Western and masculine aesthetic notion of the sublime to expose film's construction of the colonial landscape as exotic, including indigenous people as part of nature and awaiting structure and exploitation. It unveils early colonial documentary's haunting of the contemporary reality of Buruh Siluman, which is the Indonesian term for palm oil plantations' women "ghost-workers."

CINEMA INTRASTEVERE - May 30, 5:30 pm. - May 31, 9:00 pm.

Wherever Street Piece

Panu Johansson / Finland / 9' / 2025

Wherever Street Piece is an experimental found footage film that is based on 16mm black-and-white material shot in various cities and countries around the late 1960s. Through high-contrast prints and frame-by-frame chemical treatments, the creative process transforms the material into something that transcends pure historical realism. The film portrays impersonal and fragmented memories that cannot be directly linked to the life of one particular individual. At the same time the piece examines how past realities – forgotten people in forgotten situations – blend together from the perspective of the present, raising questions about what is lost and what persists over time. Obviously not everything can be stored and passed on, but if we neglect the lessons of the past, are we also bound to repeat its mistakes?

KINOPTIK PARIS

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Found
Footage
Fest—3°
The creative
reuse
of images

Special Screenings

Andrei Ujică

CINEMA INTRASTEVERE
May 28, 6:00 pm.

Out of the Present

Germany, Russia, France, Belgium / 96' / 1995

In August 1991, tanks advance toward the White House in Moscow, seat of government of the Russian Soviet Republic. Although the coup fails, the Soviet Union rapidly dissolves in the following months. Cosmonaut Sergei Krikalev is not present when it happens: he had left for the Mir space station in May when he returned 10 months later, landing in Russia.
For his film about the last Soviet cosmonaut, Andrei Ujică drew on footage shot during the mission, to which he added fictional commentary. He also sent a 35 mm camera to the Russian space station. He asked cinematographer Vadim Yusov-in homage to his camera work in Tarkovski's film *Solaris* to prepare the filming process and coordinate it from mission control on Earth, thus creating the first purely cinematic images shot in space. These long shots of Mir's space orbit contrast with the short, chaotic shots of rapid changes on Earth, providing the backdrop for Krikalev's sobering comment, "For a cosmonaut, the speed with which day and night and seasons fly by is most impressive."

CINEMA INTRASTEVERE
May 27, 7:00 pm.

TWST - Things We Said Today

France, Romania / 86' / 2024

TWST begins with the Beatles' arrival in New York City for the concert at Shea Stadium on August 15, 1965, but the tale of those three mythical days, when the city was literally invaded by thousands of the band's fans, is only a starting point to take the viewer elsewhere, to an America disrupted by deep social rifts and animated by unstoppable currents of change. The frame of reference gradually expands, the events of '65 overlapping: the New York World's Fair, Watts' riots coming from the East Coast via television.
A cast of thousands is evoked by the filmic image: they circulate as ghostly, disembodied presences, figures of vanished youth who still inhabit these places, whose raw photographic textures confirm their reality.
A journey into the hidden core of that world both vanished and palpably present.

CINEMA INTRASTEVERE - May 29, 8:00 pm.

Jaffa, the Orange's Clockwork

Eyal Sivan / Palestina, Germany, Belgium, France / 89' / 2009

This political essay recounts the invention and visual history of the famous citrus fruit native to Palestine, known worldwide as "Jaffa oranges." While the orange has become a symbol of the Zionist enterprise and the State of Israel, for Palestinians it symbolizes the loss of their homeland and its destruction. Through a careful reading of the visual representation of the brand, the film reflects on Western ghosts associated with the "East," the "holy land," and the State of Israel, and reveals the untold story of what was once a community symbol and a common industry for Arabs and Jews in Palestine.

CINEMA INTRASTEVERE - May 31, 4:30 pm.

La Liberazione, un film di famiglia

Michele Manzolini, Paolo Simoni (authors/curators) / Italy / 40' / 2025

La Liberazione, un film di famiglia is a montage of amateur film images documenting and witnessing the period from the fall of fascism to the Liberation, culminating in the last ten days of April 1945. Images that come from below, amid moments of disbelief, emotion and happiness, but also of dramatic junctures: the partisan struggle, the bombings that gut the cities, the escape of the Germans. Amateur cinema thus becomes an eyewitness to History and everyday life, between the smiles that exorcise the moments of war and the smiles of Liberation.

CINEMA INTRASTEVERE - June 1, 7:00 pm.

Subject: Filmmaking *(Filmstunde_23)*

Edgar Reitz, Jörg Adolph / Germany / 63' / 2024

1968: the classroom of a girls' secondary school in Munich is transformed into a film studio under the direction of young director Edgar Reitz. Subject: the first documented attempt in film history to teach film aesthetics as an individual subject. 2023: Edgar Reitz, a world-renowned filmmaker, is approached by an elderly lady, one of his former students. The two arrange a class reunion. Consisting of a documentary about the project at the time, Super8 footage of the students and the students, and the reunion filmed in 2023, a kind of long-form exposition of the last 55 years of film history.
Were the seeds of women's personalities already in the formative films? And what do women have to say about today's film culture? Subject is a declaration of love for cinema and a call to finally bring film education into schools. A film about lives and the yet untapped possibilities of the art of filmmaking.

Carte Blanche

Philippe-Alain Michaud - Centre Pompidou

From the director of the Paris museum's Experimental Cinema department, a selection of rare films by the American master

Ken Jacobs

Star Spangled to Death and *Tom, Tom, The Piper's Son* bring me in mind of my youth. Fun with Jack Smith, distress regarding the movement towards fascism of this country (President Ronald Reagan the clear turning point). Tried my best though things are worse today. Encouraged by the action in the streets of course, sorry too old and brittle to join in (at age 92). Grateful for our two kids (in their upper years), Nisi and Azazel and his beautiful wife Diaz, and for the visits of the downstairs cat. See the series of Cosmos-studies from the UK, especially ATOM.

Ken Jacobs

SCENA, SPAZIO DELLA REGIONE LAZIO
May 28, 6.00 pm. p.1
May 29, 3.00 pm. p.2

Star Spangled to Death

Usa / 440' / 1956-60 / 2003-04

Is an epic film shot for hundreds of dollars! Combining found-films with my own more-or-less staged filming, it pictures a stolen and dangerously sold-out America, allowing examples of popular culture to self-indict. Racial and religious insanity, monopolization of weath and the purposeful dumbing down of citizens and addiction to war oppose a beat playfulness. A handful of artists costumed and performing unconvincingly appeal to audience imagination and understanding to complete the picture. Jack Smith's pre-*Flaming Creatures* performance as The Spirit Not Of Life But Of Living (the movie has raggedly comsmic pretensions), celebrating Suffering (rattled and impoverished artist Jerry Sims) at teh crux of sentient existence, is truly a visitation of the divine.

SCENA, SPAZIO DELLA REGIONE LAZIO
May 30, 8:00 pm.

Tom, Tom, The Piper's Son

Usa / 115' / 1969-71

Tom, Tom, The Piper's Son is an extended version (115 minutes) of a 9' film of the same title made by G. W. (Billy) Bitzer in 1905 in Hollywood for the American Mutoscope & Biograph Company. Bitzer's film, based on a nursery rhyme, tells the story of Tom Tom, the piper's son, who steals a pig and runs away. He is caught, beaten and left screaming in the street (the film ends with Tom Tom's capture). The first sequence of Bitzer's film is a tableau vivant inspired by a Hogarth engraving, The Southwark Fair (1733), where disparate figurative topos intersect and intermingle in a space that is part circus, part theater, and part playroom. The next seven sequences, devoted to the crowd's race in pursuit of Tom, feature a succession of falling, climbing, rolling, and trampling movements: an allegory of sliding that responds to the first picture, which served as an allegory of snapping. Ken Jacobs' film, an analytical found footage, is a meticulous exploration, pushed to saturation, of Bitzer's source film. Jacobs uses freeze frame, flicker, close-ups of imperceptible details and slow motion to reduce the shot to a pure event of inscription, beyond its narrative dimension. Reduced to contrast effects, to oscillations of light and dark halos, the figures become spectres: we see them vibrate, flicker and finally resolve into their ultimate components: silver particles suspended in the gelatin layer that blacken in the light.

Philippe-Alain Michaud

Animare gli archivi

Painted films and collage universes.

The review stems from the desire to identify a meaningful and expressively productive relationship between archival cinema and animated techniques. Following a chronological path from the 1930s to contemporary times, the selection presents paths, movements and authors that have defined paradigmatic horizons and significant emergencies towards animated archival reuse. The aim is to propose an active dialogue between usually distant disciplinary fields, such as archival documentary and animation, in order to advance unprecedented interpretative perspectives and point out transitions, genealogies and formal and conceptual persistences inherent in the same realization practices.

The selection operates in a Western geographic context with films of European and North American production and is organized around two programs, each focusing on a specific figurative landscape. The first program is devoted to archival images that are freely painted. It ranges from films exhibiting direct interventions of painting, acid etching and abrasion on impressed film to electronic and digital practices of archival manipulation (infographics, AASCII code, glitching and datamoshing). The second program, on the other hand, is based on the practice of collage through works that, starting from the collage-film configuration, employ, from time to time, both the artisanal techniques of cut-out and the computerized techniques of digital compositing.

The review is conceived according to a transdisciplinary orientation that holds together different languages and artistic contexts. Thus it is that historicized authors of experimental and underground cinema coexist with undisputed masters of artist and experimental animation, visual artists and video artists are brought closer to computer graphic designers, net.artists and videomakers, in order to show how the reuse of animated archives is nevertheless the child of that tension characteristic of contemporary found footage film that wants to overcome disciplinary fences by operating in the fertile and borderline places between cinema and contemporary art.

Giacomo Ravesi

SCENA, SPAZIO DELLA REGIONE LAZIO
May 29, 7:00 pm.

Painted films. From film painting to digital practices

Trade Tattoo
Len Lye / Uk / 5’ / 1937

Flik Flak
Jeff Keen / Uk / 4’ / 1964-65

Voices
Joanna Priestley / Usa / 4’ / 1985

The Color of Love
Peggy Ahwesh / Usa / 9’ / 1994

Mondi magnetici
Saul Saguatti / Italy / 13’ / 1995

ASCII History of Moving Images
Vuk Ćosić / Slovenia / 7’ / 1998

Essere morti o essere vivi è la stessa cosa
Gianluigi Toccafondo / Italy / 3’ / 2000

Two Eastern Hair Lines
Steven Woloshen / Canada / 4’ / 2003

News
Ursula Ferrara / Italy / 4’ / 2006

Home
Virginia Eleuteri Serpieri / Italy / 10’ / 2007

Tulips
Jeff Scher / Usa / 2’ / 2008

Domine Jesu
Leonardo Carrano, Alessandro Pierattini / Italy / 4’ / 2008

Pasolini Requiem
Mario Verger / Italy / 5’ / 2009

Long Live the New Flesh
Nicolas Provost / Belgium / 14’ / 2009

Rocka-Lula-Hula
Rick Raxlen / Canada / 3’ / 2009

For Pina
Michele Bernardi / Italy / 5’ / 2015

Journal animé
Donato Sansone / France / 4’ / 2016

Figure. Note sull’immaginario femminile di Pier Paolo Pasolini
Gianluca Abbate, Angela Prudenzi / Italy / 5’ / 2022

SCENA, SPAZIO DELLA REGIONE LAZIO
May 30, 5:30 pm.

Collage universes. From cut-out to digital compositing

Film No. 10 (Mirror Animations)
Harry Smith / Usa / 4’ / 1957

À la mode
Stan Vanderbeek / Usa / 7’ / 1959-60

Re-creation
Robert Breer / Usa / 2’ / 1957

Più
Claudio Cintoli / Italy / 10’ / 1964

Frank Film
Frank Mouris / Usa / 9’ / 1973

Stories
Cécile Fontaine / France / 7’ / 1989

Starlife
Philippe Andrevon / France / 6’ / 1990

The Visible Compendium
Lawrence Jordan / Usa / 17’ / 1990

Fast Film
Virgil Widrich / Austria, Germany, Luxembourg / 14’ / 2003

Film Noir
Osbert Parker / Uk / 4’ / 2006

Cirrus (music video Bonobo)
Cyriak / Uk / 3’ / 2013

Sigla 52ª Mostra Internazionale del Nuovo Cinema Pesaro Film Festival
Virgilio Villoresi / Italy / 1’ / 2016

Erodium Thunk
Winston Hacking / Canada / 3’ / 2018

Skyscraper Film
Federica Foglia / Italy, Canada / 8’ / 2023

Les archives dans les mains des cinéastes

A selection of reuse films from the Cinémathèque québécoise.

The Cinémathèque québécoise invited five artists of experimental and animated cinema to make a short film using unused Soviet films donated by collector François Lemai. Recomposing the images, manipulating the shots to recall their plastic value, producing a discourse that resonates with the approach of the artists called upon…

It is with this in mind that director Theodore Ushev rearranges Eisenstein's The Old and the New with aesthetic vigor and panache, giving it a new historical dimension, with the old becoming the USSR and the new Putin's Russia.

For her part, Austrian-Canadian experimental filmmaker Michaela Grill revisited themes from her later films (the disappearance of species, the environmental divide) by rearranging images from Soviet dystopian fiction.

Under the title *La dureté du mental*, Charles-André Coderre, a young filmmaker and performer associated with the Montreal group Double négatif, offers a reworking and plastic alteration of Soviet sports films from the 1980s depicting wrestling and pole vaulting.

Finally, two films question the cinematic landscape and its intimate function. Canadian-Bulgarian filmmaker Ralitsa Doncheva achieves this by reusing a 35mm copy of an unfinished film by Alexander Sokourov. Steven Woloshen, for his part, takes a very personal and contemplative approach, rephotographing in 65mm the landscapes of some shots from the film *Les tziganes montent au ciel*, by Moldovan-born director Emil Loteanu.

Guillaume Lafleur

Director of programming, distribution and publications
Cinémathèque québécoise

CINEMA INTRASTEVERE
May 31, 6:00 pm.

L’ancien et le nouveau (effacé)
Theodore Ushev / Québec / 19’ / 2025

La tristesse du lynx
Michaela Grill / Québec / 10’ / 2025

La dureté du mental
Charles-André Coderre / Québec / 20’ / 2025

Last Evenings on Earth
Ralitsa Doncheva / Québec / 13’ / 2025

Territoires parallèles
Steven Woloshen / Québec / 7’ / 2025

Best of Fest

UnArchive Found Footage Fest hosts a selection from the world's creative image reuse festivals.

UNARCHIVE Found Footage Fest —3° *The creative reuse of images*

CINEMA INTRASTEVERE - June 1, 4:00 pm.

Memorimage Festival Internacional de cine de Reus

My Sextortion Diary *(Diario de mi Sextorsión)*

Patricia Franquesa / Spain / 64' / 2024

Pati's world turns upside down when her stolen computer becomes the target of a blackmail threat. An invisible Hacker sets a cat-and-mouse hunt pushing Pati to the limit as she seeks help from legal authorities, only to realize she is the only one who can find the way out. Through her search, Pati discovers that her story is just one of the countless cases uncovering the vulnerability we all face in protecting our privacy in the online world.

CINEMA INTRASTEVERE - May 31, 11:00 am.

IDFA ReFrame Award (Amsterdam)

My Stolen Planet *(Sayyareye dozdide shodeye man)*

Farahnaz Sharifi / Germany, Iran / 82' / 2024

My Stolen Planet is a diary-style narrative by Farah, an Iranian filmmaker. Born during the Islamic revolution in Iran in 1979, she captures moments of joy and defiance in her daily life, navigating the contrast between domestic freedom and external oppression. Simultaneously, she collects 8mm archives from people she doesn't know. Relying on others' recordings, she gains a new perspective on losing memories.

Her connection with Leyla, an Iranian professor who left Iran during the revolution, adds a name and story to one of her archive's faces. Farah's mother, suffering from Alzheimer's, motivates her to fight against forgetting. In the fall of 2022, the Women, Life, Freedom uprising became a turning point in Farah's life, as well as in the lives of many others in Iran. This is a homemade history.

CINEMA INTRASTEVERE - May 30, 6:30 pm.

Family Film Project (Porto)

The Found Photo *(La photo retrouvée)*

Pierre Primetens / France / 76' / 2024

During my childhood, I lived traumatic events, suffer abuse acts, which had impacted who I am forever. I often bring those moments back from the past, trying to understand the meaning, in order to stay alive. Today, I can unravel this story and I desire to tell it. But I have no picture of my childhood, nor of my family. They all have been lost or destroyed. I decide to tell my story, borrowing records from others.

Festival of (In)Appropriation
(Los Angeles)

Founded in 2009, the Festival of (In)Appropriation is an international showcase for experimental, found-media film and video. Every year, our festival attracts artists working across an astonishing array of moving-image formats while probing the limits of collage, remix, détournement*, and more. The raw material for their work derives from the abu*ndant new sources of audiovisual media to have surfaced in recent decades, from official state and commercial archives to vernacular collections, home movie repositories, and digital databases. By recontextualizing and otherwise refashioning these pre-existing materials, such works generate novel juxtapositions and recombinations, producing ideas and meanings that were unintended or unimagined by the original makers. These remarkable works, in other words, are "inappropriate" in the profoundest sense of the term.

This program – drawn from numerous editions of the festival – brings together works that animate paper cutouts of artists renderings of women's bodies, re-edit luminous Super8 film, digitally alter an archival photograph into a meditation on time's passage, insert contemporary images into footage of an old television show, rapidly alternate stereoscopic images from a medical textbook, unearth a dated commercial for refrigerator décor for purposes of critical montage, place a Hollywood actress within a nightmarish landscape, rotoscope home movie images to ghostly effect, and recombine snippets of 1950s radio plays for comedic and uncanny ends. This compilation of stand-out films from the first decade of the Festival of (In)Appropriation strives to evince the remarkable range, sophistication, and critical impact of this vital aesthetic practice.

Jaimie Baron

Director of Festival of (In)Appropriation

CINEMA INTRASTEVERE
June 1, 10:30 pm.

Lying Women
Deborah Kelly / Australia / 4' / 2016

Sand
Brice Bowman / Usa / 9' / 2015

Derivation of the mean lifetime
Phoebe Tooke / Usa / 9' / 2015

I For NDN
Clint Enns, Darryl Nepina / Canada / 2' / 2011

8th October 2016
Péter Lichter / Hungary / 2' / 2017

Speechless
Scott Stark / Usa / 13' / 2008

Intermittent Delight
Akosua Adoma Owusu / Usa / 4' / 2006

Night Hunter
Stacey Steers / Usa / 15' / 2010

Ghost of Yesterday
Tony Gault / Usa / 5' / 2012

Retrocognition
Eric Patrick / Usa / 18' / 2012

MUTA: Festival Internacional de Apropiación Audiovisual de Lima
Images on the Front Line

The short films that make up the program Images on the Front Line aim to challenge dominant visual representations, questioning the power structures that influence how we perceive reality. Surrounded by cliché-images, as Deleuze explains, we are forced to see what we "must" see, rather than what we "could" see. This program seeks to free images from the imposed stereotypes and reconfigure our perception of the world.

Far from being mere passive representations, the images in this program are presented as spaces of resistance. Each short adopts a critical stance against dominant narratives, using editing and visual dissonance to subvert hegemonic discourses on colonialism, identity, violence, and historical memory. Through these pieces and experiences, in which images are presented in their materiality, placing the viewer in a position to perceive their scars, the creators seek to give voice to those who have been silenced, transforming the images into acts of resistance that not only represent but also fight, question, and reconfigure the established order.

Milagros Tavara

MUTA Programmer

CINEMA INTRASTEVERE
May 30, 5:00 pm.

Consider

Ж / Brazil, Jordan / 3’ / 2024

Brussels

Colectivo Los Ingrávidos / Mexico / 3’ / 2024

Cómo suspender una bandera

Adolfo Vincenzo / Perù / 9’ / 2024

Avalancha

Germán García / Colombia / 25’ / 2024

El indio de piedra

Pablo Romo Álvarez / Mexico / 4’ / 2024

A desalambrar

Martín Baus / Cile / 14’ / 2024

Frontiere

International titles that reflect on the geographical and aesthetic frontiers of found footage.

CINEMA INTRASTEVERE - May 27, 8:00 pm.

24 Cinematic Points of View of a Factory Gate in China

Ho Rui An / Singapore, Spain / 25' / 2023

Between 2013 and 2014, a surveillance camera was secretly installed in front of the factory gate of a Chinese company which had been recently listed on the New York Stock Exchange. In In *24 Cinematic Points of View of a Factory Gate in China*, the surveillance footage is resituated within a genealogy that extends back to the Lumieres' seminal film showing workers walking out of a factory gate. As narrated by a fictional filmmaker who has been approached by an unnamed American investor to review the footage through a "cinematic point of view", the film spans over a century of European, American and Chinese cinema to examine how the Revolution, which returned the country's factories to its workers, has culminated in a scene of their near disappearance.

CINEMA INTRASTEVERE - June 1, 4:00 pm.

Always *(Sempre)*

Luciana Fina / Portugal / 108' / 2024

Fifty years after April 25, 1974, Luciana Fina revisits images of the Carnation Revolution in Portugal from the archives of the Cinemateca Portuguesa and Rtp. *Always* thinks back to the transition from fascism to liberation and the process of building a new country, for its emancipation and its future.

CINEMA INTRASTEVERE - May 28, 8:30 pm.

Bye Bye Tiberias

Lina Soualem / France, Palestine, Belgium, Qatar / 82' / 2023

Leaving her native village to follow her dream of becoming an actress, Hiam Abbass also left behind her mother, grandmother and seven sisters. Thirty years later, her filmmaker daughter Lina returns with her to travel to places disappeared among the scattered memories of four generations of courageous Palestinian women.

CINEMA INTRASTEVERE - May 27, 8:00 pm.

Celluloid Underground

Ehsan Khoshbakht / Uk, Iran / 80' / 2023

It's the story of his friendship with the mysterious Ahmad, a maverick film collector who hid thousands of banned 35mm prints and posters in basements in downtown Tehran, to save them from the fundamentalist fanatics. Born just after the revolution, Ehsan grew up obsessed with all the movies he wasn't allowed to see. He became Ahmad's closest collaborator in the underground cinematheque, before escaping to a new life in London.

CINEMA INTRASTEVERE - June 1, 6:00 pm.

My Father's Diaries

Ado Hasanović / Italy, France / 93' / 2024

In August 1993, Bekir Hasanović trades a gold coin for a video camera, which he uses to document daily life in Srebrenica from that point onward. The footage he captures during the war, along with his makeshift crew, Dzon, Ben & Boys, presents an unexpected portrait of a disoriented population that holds on to reality with resilience and a healthy dose of humor.
Ado, Bekir's son, uses these recordings and his father's diaries to reconstruct his image. Together with his mother, Fatima, he seeks to understand how Bekir survived the Death March and the Srebrenica genocide.

CINEMA INTRASTEVERE - May 31, 8:30 pm.

The Words Women Spoke One Day *(Les mots qu'elles eurent un jour)*

Raphaël Pillosio / France / 85' / 2024

In 1962, Yann Le Masson filmed Algerian women activists on their release from prison in France. More than 50 years later, now that the soundtrack has disappeared, I set out to find these women. A film-investigation that tells their silent story.A film-essay on cinema that figures their disappearance, and forever keeps them alive.

Panorami Italiani

A glance upon films that showcase the variety
of practices and poetics in Italian found footage.

Feature-lenght

CINEMA INTRASTEVERE - May 27, 4:00 pm.

Bestiari, Erbari, Lapidari

Massimo D'Anolfi, Martina Parenti / Italy, Switzerland / 204' / 2024

It is an "encyclopedia" documentary, divided into three acts, each dealing with a single subject: animals, plants, stones. The film is a tribute to those "unknown" and in some ways truly alien worlds, made up of animals, plants and minerals, that we too often take for granted, but with which we should be in constant dialogue since they constitute the essential part of our existence on planet Earth. Closely interconnected, the acts of the film draw a unique dramaturgical development through three different staging devices.

CINEMA INTRASTEVERE - May 30, 8:30 pm.

Prima della fine. Gli ultimi giorni di Enrico Berlinguer

Samuele Rossi / Italy / 75' / 2024

A testimony with largely unpublished video and audio material on the last days of Enrico Berlinguer's life 40 years after his death. An emotional narration constructed with the sole use of repertoire, the result of three years of research, to offer an unpublished perspective on the last moments of the PCI secretary's life: from the illness during the rally in Padua, to his death four days later in hospital, on 11th June 1984, up to the imposing funeral held in Piazza San Giovanni in Rome on 13th June.

CINEMA INTRASTEVERE - May 29, 5:30 pm.

Weightless *(Sulla terra leggeri)*

Sara Fgaier / Italy / 94' / 2024

Gian struggles with the darkness caused by sudden amnesia. Haunted by fragments of the past, which emerge in his mind with the grainy appearance of remote archival images, he receives from his daughter Miriam a diary he wrote in his twenties. Gian realizes that it all revolves around Leila, the Franco-Tunisian woman with whom he discovered love in the space of one night by binding himself to her with a promise of the future, a thousand times expected, a thousand times unfulfilled. Through his past selves Gian has the strength to face the most difficult test: accepting that he has lost someone and learning how to find him again.

Short

CINEMA INTRASTEVERE - June 1, 11:00 am.

Crush

Simone Marino / Italy / 8' / 2024

In the Venetian lagoon, in order to mount on boats and boats, one must first move a few steps on a floating platform that is called a "imbarcadero." In Chioggia, near Venice, among the many docking points, lives a pier similar to the others. But he has a problem. It has been abandoned and for too long no one has walked on it. Not one foot deigns to step on it and, more importantly, all boats ignore it. There would be just one that, at the time, made him wobble. Theirs has not exactly been a love affair. It was something more like chasing, dancing, recognizing and ignoring each other. It wasn't even really falling in love. In the filthy sea of the placid lagoon, that of this jetty was a banal, overbearing "Crush."

CINEMA INTRASTEVERE - June 1, 11:00 am.

Dyspnea

Luigi Cuomo / Italy / 22' / 2024

There are moments in life that bring you closer to another person in a deep and visceral way, especially in a father-son relationship. Those moments, when you experience them, you recognize them. But life is bound to flow and those moments to fade, just as it does for people. In the end, the memories remain. *Dyspnea* is a documentary constructed from underwater stock footage from the director's father's digital archive. The images are woven into an intimate, fuzzy, sweet and fierce narrative. The lack of oxygen and attachment to life make it candidly human.

CINEMA INTRASTEVERE - June 1, 11:00 am.

Gaddafi in Rome: Anatomy of a Friendship

Alessandra Ferrini / Uk, Italy / 26' / 2024

The essay-film investigates the diplomatic relationship between the two 'strongmen' Silvio Berlusconi and Muammar Gaddafi, through the dissection of an iconic image of Gaddafi's first visit to Rome in 2009. In this image, a seemingly friendly handshake is contrasted by a black-and-white picture pinned to Gaddafi's uniform. Taken in 1931, it portrays the capture of Omar al-Mukhtar, the leader of the anticolonial resistance in Libya against the Italian occupation. The film considers Gaddafi's gesture as the 'inciting incident' that triggered a series of contestations and resolutions during the meeting in Rome. The film literally and metaphorically dissects a century-long history of (neo) colonial relations to shed light on the Treaty on Friendship, Partnership and Cooperation between Italy and Libya.

CINEMA INTRASTEVERE - June 1, 11:00 am.

Passi (Or whatever is remembered)

Silvia Cuconati / Italy / 7' / 2024

Nestled in the structure of a video game, a child strolls through memories.

CINEMA INTRASTEVERE - June 1, 11:00 am.

Some Accidents *(Sinistri)*

Salvatore Insana / Italy / 6' / 2024

Collisions, between bodies, images, imaginaries. Clashes between frames, subjects and epochs. Contacts, whether real or false. In search of that physical, organic, material osmosis. Sinister are the beings who deal with accidents?

CINEMA INTRASTEVERE - June 1, 11:00 am.

The First Times *(Le prime volte)*

Giulia Cosentino, Perla Sardella / Italy, Spain / 16' / 2025

Emilia writes to Catherine about her desire; Catherine writes to Emilia long afterwards going back to the last time she saw her on her wedding day. Two imagined letters that were never sent recount, each from her own point of view, the two women's shared childhood spent at a girls' boarding school. The days flowed monotonously and the same, except at night, when, at the chimes of the boarding school's clock, Emilia and Catherine met, far from the gaze of their companions and the surrounding world that did not contemplate their desire to discover each other in each other's bodies. The images and sounds of that secret time return, fueling the desire to tell each other the things they never said. The two women, now distant, question their own imagery, trying to reconcile with a farewell to that first love and those first times.

CINEMA INTRASTEVERE - June 1, 11:00 am.

Trasparencies *(Trasparenze)*

Mario Blaconà / Italy / 7' / 2023

A depiction of the change of evil through the superstructures of power. The walls of Trieste's former concentration camp, the Risiera of San Sabba, give the words of knowledge a sense of physical drawl, thanks to Jean Baudrillard's prophetic text, The Transparency of Evil, which, however, is not accompanied by the images, but chooses a path independent of them, and at the same time parallel. This short film, divided between film and digital, black and white and color, past and present, tries to remind us how fragile and evanescent the concept of truth is, staged here as a whisper, which nevertheless in its feeble being tries to resist any rhetorical temptation.

CINEMA INTRASTEVERE - June 1, 11:00 am.

Un modo di sorridere insolito

Veronica Orrù / Italy / 21' / 2024

A diary film about fathers and the legacies they leave behind after their passing. Starting from the home movies of a 1960s Sardinian family, a dialogue made of contrasts: on one hand, Franz Kafka's *Letter to His Father*, and on the other, images depicting a joyful atmosphere and an ordinary family. Far from the idea of a distant and authoritarian patriarch, what we see is a present and engaged father, playing and posing with his children, bending to fit into the frame.

Live Performance

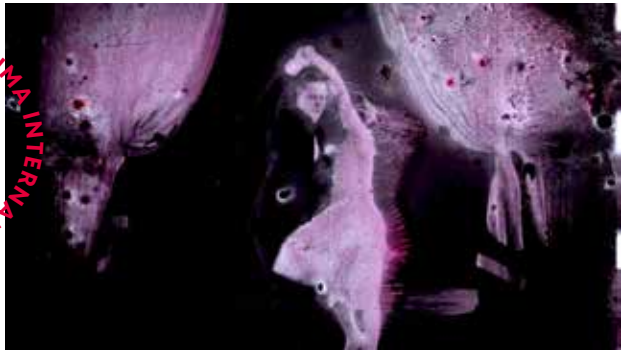
New works focused on the interaction between images and live music.

AUDITORIUM PARCO DELLA MUSICA ENNIO MORRICONE
May 31, 9:00 pm.

darker

David Lang, Bill Morrison / Cineconcert / PMCE Parco della Musica Contemporanea Ensemble directed by Tonino Battista / music by David Lang / film by Bill Morrison / co-production American Academy in Rome, Fondazione Musica per Roma, Archivio Audiovisivo del Movimento Operaio e Democratico ETS

David Lang and Bill Morrison have collaborated on numerous projects over the years, including live ensemble performances with film projections *Carbon Copy Building* (The Kitchen, 2000), *The New Yorkers* (BAM Next Wave, 2003), *Shelter* (BAM Next Wave, 2005) and Anatomy Theater (LA Opera, 2016), as well as standalone films *How to pray* (2006), *Back to the Soil* (2014), *Let me come in* (2021), *The Village Detective: a song cycle* (2021). *darker* is their tenth collaboration, spanning 24 years.



darker is in many ways more like an object than a piece of music. An extreme exploration of emotional restraint, it is a long, slow passing from something mostly even and pleasant to something a little less pleasant. My piece, like life, expends a lot of effort to go a very short distance, from beautiful to a little less beautiful, from a little light to something a little darker.

David Lang

With *darker*, I took inspiration from David's minimal score to create a film that, like the music, can exist both before and under the viewer's eyelids. A slowly, lilting depiction of the Sublime, where actors, dancers, and acrobats reappear and then disappear back into a bubbling morass of time.

Bill Morrison

ZALIB - May 29, 10:00 pm.

At All Hours and None

Davide Minotti, Valeria Miracapillo / with Deniz Özdoğan

The cinematic portrait *At All Hours and None* emphatically breaks through the silence of author, physicist and human rights activist Aslı Erdoğan, who lives in exile. With unyielding resistance she writes to keep from vanishing and losing her own language. As a former political prisoner in Turkey, she knows too well the mechanisms of autocratic violence and oppression whose aim is to force people to stay silent. The project was developed during the residency "Suoni e visioni" that led to the making of a film. The performance of the film blends text, photographs and archive recordings into a pulsating audio-visual journey through the places and times which have had an impact on Aslı Erdoğan's rootless life.

ALCAZAR LIVE - May 30, 10:30 pm.

Beats & Pieces - Live AV Performance

Rossella Catanese, Piero Fragola / in partenrship with EYE Filmmuseum Amsterdam

In this live performance, vj and film scholar Rossella Catanese manipulates footage from the 'Bits & Pieces' collection of Eye Filmmuseum, the prestigious Dutch national film archive and partner in the project. It is a unique collection of 'orphan' film fragments – pieces of film that have survived the passage of time but lack contextual information – recovered and carefully preserved by the archive. These images, ranging from silent film sequences to newsreel clippings, from avant-garde experiments to fragments of commercial films, are reworked through the practice of VJing or Live Visual Mixing, generating new visual narratives between analogue and digital. Accompanying the flow of images is the original soundtrack created by multimedia artist Piero Fragola, made with modular synthesisers and in particular with the innovative ART polyphonic system by Tiptop Audio. The sounds, in constant dialogue with the projections, oscillate between cinematic atmospheres, electro-acoustic textures and pulsating rhythms inspired by electro-wave, amplifying the emotional and immersive impact of the performance. An audiovisual experiment that transforms the legacy of fragmented cinema into a contemporary work, exploring the contemporary possibilities of found footage through hybrid languages.

ALCAZAR LIVE - June 1, 10:30 pm.

Innesti

Federica Foglia, Attila Faravelli, Enrico Malatesta, Nicola Ratti
/ in partnership with Triennale Milano

Innesti features a selection of short films by experimental filmmaker Federica Foglia, accompanied by new live soundtracks curated by Attila Faravelli, Enrico Malatesta and Nicola Ratti, three protagonists of contemporary musical research. The project interweaves Foglia's abstract and material visual language with a site-specific sound dimension, designed to dialogue with space and generate an immersive experience. The combination of image and sound thus opens up to novel interpretations, inviting the viewer to explore new ways of listening and viewing.

ZALIB - May 27, 10:00 pm.

Pasolini rework

Luca Maria Baldini, Cosimo Terlizzi

Revisiting the strike is an audio-video project by Cosimo Terlizzi and Luca Maria Baldini, produced by the AAMOD and Le Cannibale. It is a re-interpretation of the documentary by Pier Paolo Pasolini on the occasion of the hundredth anniversary of his birth. The voice of the director emerges from the faces of the workers, creating a semantic and auditory short circuit. The "scopini"(street sweepers) as he himself called them, become the medium for his words and for the famous speech Moravia gave at his funeral. The sound flow created by samples, synthesizers and analog instruments places the listener in an heightened perceptive disposition, guiding them along an audiovisual journey throughout the live performance.

UnArchive // Expanded

Cinema expanded in the setting of Vicolo Moroni and the Real Academia de España en Roma where the dialogue between spaces and images is renewed.

CASA BORELLI - Vicolo Moroni, 17/a

Būtasis Kartinis Laikas Romoje

Ausra Lukošiūnienė / cured by Caterina Borelli

The ambassador of a nation that was not there

Aušra Lukošiūnienė's project began when she was entrusted with 58 boxes of films in France by Perkunas Liutkus, the son of a Lithuanian diplomat now living on the French Riviera. She is later joined by others donated to the Lithuanian National Film Archive in Vilnius. With these materials Aušra began to work. When I met her, she was already developing the website Perfect Time Past in Rome with the films that the Lozoaritis filmed. She needed someone to help her understand what events there were documented, where they happened, and what they represented in the city. I have a special interest in places and the memory they hold, so what Aušra was asking for was an inspiring opportunity to review some of them and discover the history they hold, invisible to us because they belong to another nation. In the films we see the same scenes as in the lives of so many: children playing, cats, snow, a parade in town, a Christmas, grandparents with their granddaughter in the garden, and so on. Nothing different from the images, even banal ones, of any Roman upper middle-class family of the time. Just an ordinary family until politics and history break in: Stasys Sr. Lozoaritis is the ambassador of the Lithuanian Republic to Rome when the Soviet Union annexes it in 1940. Suddenly his professional life is turned upside down, the family's everyday life turned upside down, and we have to read the "mundane" family pictures through the filter of history. It is interesting to see what this man chooses to film as small nations like his own in Europe begin to experience the tragedies of that period, which eventually result in World War II. Before he is forced to abandon to the Soviet representatives the villa where he lives with his family on Via Nomentana, he has black mourning flags hoisted. Then he has all the flowers cut down. Then he films. The snow covering the city, with the two children playing happily, must almost have been a painful event for people like them who could not return to their homeland: the winter there was long and white and a snowfall was not celebrated as something extraordinary. In the bourgeois Christmas we see, there is a lonely little girl opening presents. The party is in the apartment where the Lozoaritis lived and which also served as an embassy. Stasys Sr. was persistent in keeping open a place where he could continue to do his work and even issue passports from a country that no longer existed. Even if it meant having only one suit of representation (a tailcoat) to share with his two sons, also part of this diplomatic corps without a country. And it is precisely from the tailcoat, the first image we find on the website. that Aušra begins to tell us this story.

Caterina Borelli

MORONI1ART - Vicolo Moroni, 1

The World is Open

Virginia Eleuteri Serpieri / Suond and found footage music Giuseppe D'Amato

Mundus Patet, "the world is open," as they used to say in ancient Rome when a circular pit at the center of the city was opened to connect the world of the living with that of the dead. Walter Benjamin, in his Arcades Project, wrote that in modern life the so-called rites of passage—ceremonies linked to death, birth, marriage, coming of age, etc.—have become increasingly unrecognizable and imperceptible, that we have grown poor in threshold experiences, and that falling asleep may be the only one we have left.

With these suggestions in my heart and mind, I began to linger before the doors of Rome that I had previously crossed absentmindedly. I recalled certain sensations I had felt near them. One question in particular: will I ever be the same after crossing through? But there are doors that provoke more questions and desires than others. Standing before the entrances of homes once inhabited by friends and relatives, but also by writers and artists no longer with us, I feel a painful vertigo and an irresistible urge to ring their bells, to cross that threshold. The closed door makes me imagine that beyond that now-inaccessible limit, everything is still possible. The work is composed of two single-channel videos. The first is a short story about Rome observed through its doors, with photographs, sounds, and archival materials. The second is a collection of images that illustrate the creative process and the outcomes of this personal exploration.

Virginia Eleuteri Serpieri

REAL ACADEMIA DE ESPAÑA EN ROMA
Piazza di S. Pietro in Montorio, 3

Vedute dall'Accademia

The program presents five videos produced by the authors while they were fellows at the Real Academia de España en Roma, with the exception of *La revolución (es) probable* completed in 2022 by Maria Ruido before her stay this year. From the top of the Janiculum Hill where the Academy is located, the five authors look at the city and offer us their different interpretations with works that reflect on the political force of cinema and the role of archives and representation.

Subverciones domésticas
Estibaliz Sádaba / Spain, Italy / 30' / 2019

Lembranza
Alberto Díaz / Spain, Italy / 22' / 2017

Gran Hotel Nazareno
Txuspo Poyo / Spain, Italy / 12' / 2021

Roma...vita e notte
Isaías Griñolo / Spain, Italy / 70' / 2023

La revolución (es) probable
María Ruido / Spain, Italy / 30' / 2022

Panel, Talk and Masterclass

Exchanges and meetings between professionals, experts and authors on the creative reuse of images.

Masterclass

CINEMA INTRASTEVERE - May 29, 10:30 am.

Tactile interventions – Found Footage, Orphan films, Archives and rewriting of self in the body of the film

Federica Foglia Masterclass

In partnership with IULM University

Federica Foglia is a visual artist and PhD researcher in Cinema & Media Studies at York University – Toronto. Her practice revolves around tactile, recycled, amateur cinema, archives, ecofeminism, and materialist cinema. She works within the domestic space to rework found footage and orphan films, intervening directly on the celluloid body through a sculptural approach. Her work engages with the physical qualities of the cinematic medium and the political significance of fragmented aesthetics. She is currently working on a project that involves ecological Emulsion Lifting techniques to rework 16mm archival films and the development of eco-sustainable photographic processes using algae-based materials.

Moderated by Giacomo Ravesi

CINEMA INTRASTEVERE - May 28, 10:30 am.

The Aesthetic Imperative

Andreij Ujica Masterclass

In partnership with CSC - Centro Sperimentale di Cinematografia

In my latest film, *TWST/Things We Said Today*, I show how the generation politically engaged in '68 had been emotionally modelled by the Beatles, as part of an aesthetic project. *MATCHES and DAYS*, the film I now have in development, will look at football as an aesthetic project, as it was played during the World Cups between 1970-1986 by the national teams of Brazil and The Netherlands. The revolution of pop music and the emergence of football as a mass phenomenon when television took over the game are fundamental moments in the formation of 1960's counter-culture. Starting from those two projects of mine, we aim to reflect together on the conjuction/disjunction between the aesthetic and the political, with their impact on the realm of art from that moment onwards.

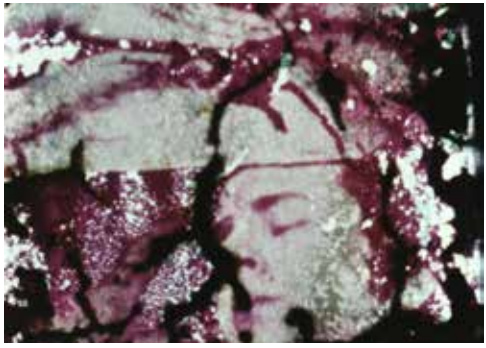
Moderated by Emiliano Morreale

Panel and Talk

BOTANICAL GARDEN - May 30, 10:00 am.

Animated archives. Stories, theories, practices

In partnership with the work's group Animazione of Consulta Universitaria del Cinema and NABA, Nuova Accademia di Belle Arti



The panel aims to offer an opportunity for historical and theoretical exchange and insight towards the relationships between archival reuse and animation cinema. By bringing together documentary film scholars, animation historians, and experts in artists' and experimental cinema, the meeting aims to open a dialogue between heterogeneous interpretive perspectives that stand in dialogue with the poetics of contemporary filmmakers, animators and visual artists.

Chair and introduction:
Giacomo Ravesi *(University of Roma Tre)*

Speakers:
Daniele Dottorini *(University of Calabria)*
The surviving image. Cut-Up and Anachronism.

Cristina Formenti *(University of Groningen)*
Reanimating the archive. Practices of reuse in nonfiction animated cinema.

Alma Mileto *(Sapienza University of Rome)*
The archive in the vertical. Sound tracks, asynchronies, animated voices.

follows

The practices: between archive and animation.
Round table with Gianluca Abbate (artist and NABA teacher), Leonardo Carrano, Virginia Eleuteri Serpieri, Federica Foglia (artist and NABA teacher), Mario Verger. Moderated by Giacomo Ravesi.

BOTANICAL GARDEN - May 31, 10:00 am.

A.I. – Archive Intelligence – archival reuse and generative Artificial Intelligence

In partnership with John Cabot University

Chair: Simone Arcagni *(IULM University)*

Introduction: Vincenzo Vita *(AAMOD president - Archivio Audiovisivo del Movimento Operaio e Democratico)*

Speakers:
Alberto Ciprian *(Rai Research Centre)*
AI and Archives. New ways for content creation
Donatella Della Ratta *(John Cabot University)*
IA as archive
Laurence McFalls *(Université de Montréal)*
The magic of home movies, the illusions of AI
Teresa Numerico *(University of Roma Tre)*
AI generativity and memory archiving

follows:

Presentation of the constituting Association of Italian Archive Producers.
Presented by Daniele Ongaro, Ilaria Sbarigia

CINEMA INTRASTEVERE - May 31, 3:00 am.

Generative Reuse

512x512
Arthur Chopin / France / 21' / 2023

Call me when you get there ACT I
Donatella Della Ratta, Alessandro Turchioe / Italy / 7' / 2024

Manifesto del post neorealismo
Ilaria Pezone (with frames from *Fiore di carta* by Marco Sisto; *Meteorite* by Rune Helgesen) / Italy / 7' / 2025

The Eggregores' Theory
Andrea Gatopoulos / Italy / 15' / 2024

The rocks speaks
Amy Louise Wilson, Francois Knoetze / Congo, South Africa / 7' / 2024

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UnArchive Found Footage Fest takes place in the heart of Trastevere, historic neighborhood in Rome.

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screenings & accreditation desk
Vicolo Moroni, 3

Scena, Spazio della Regione Lazio
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Alcazar
live performance
Via Cardinale Merry del Val, 14

Zalib Circolo Arci
live performance
Via della Penitenza, 35

Real Academia de España en Roma
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Casa Borelli
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Vicolo Moroni, 17/a

moroni1art
expanded
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Botanical Garden
panel
Largo Cristina di Svezia, 23 A – 24

Casa Internazionale delle Donne
guest corner
Via della Lungara, 19 – Entrance from Via di S. Francesco di Sales, 1a

Auditorium Parco della Musica Ennio Morricone
live performance
Via Pietro de Coubertin, 30

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